

# The Daily Movie Magazine



## Movie Beauty Contest Facts in Nutshell

THE Betzwood Film Co. wants to find three girls of a fresh, attractive type for their series of "Toonerville Trolley" comedies.

We have agreed to find these girls through a contest. To enter simply send your photograph addressed to "Movie Beauty Contest," EVENING PUBLIC LEDGER, Sixth and Chestnut streets.

The winners will be employed first in minor parts at \$40 a week. The best of the three will then be given the leading part in the next film at \$100 a week. The other two, if they show sufficient talent, will be further trained with a view to filling the leading part later.

The jury to decide the winners consists of two famous artists—Leopold Seyffert, portrait painter, 1790 Chestnut street, and Miss Harriet Sartain, principal, School of Design for Women, and three noted photographers—William Shewell Ellis, 1612 Chestnut street; Elias Goldensky, 1705 Chestnut street, and Theodore T. Marceau, 1609 Chestnut street. The contest will close at noon, Saturday, June 18.

## TODAY'S HONOR ROLL IN MOVIE BEAUTY CONTEST



MESTER WILLIAMS, 3210 Monument Ave.

EDYTHE A. DARLINGTON, 2715 N. 20th St.

BILLIE CRAIG, 4041 Locust St.

## Movie Contest Honor Roll Girls Act at Betzwood for Trailer

### Which Leads Us to Explain What a Trailer Is Anyway and to Tell About a Wonderful Saturday Afternoon

WE—meaning the grumpy old codger who runs this page—had the time of our life last Saturday.

Took eight of the girls who are on the Honor Roll in the Movie Beauty Contest and ran 'em out to Betzwood in automobiles and stood around and watched 'em while Ira Looney directed 'em in making a "trailer."

Sight, mind you! And every one of them so attractive that she has been put on the honor roll. And, in addition to that, we got paid for the day just as if we had been at work.

How'd you like to be a movie editor?

OF COURSE, the first question you ask us is, "What in so-and-so is a trailer?"

And we assume that wise and benevolent look for which we are so justly famous and we answer you something like this:

"A trailer, my dear little Hortense, is—well, it's what the movie folks call a trailer."

We edged a little and clear our throat and from and then we begin again.

"You see," we explain, tapping our left thumbnail with the editorial pencil in our right hand, registering intensity, "you see, the Betzwood people are putting out a couple of the Toonerville Trolley comedies next week in the movie houses in and around Philadelphia."

"Now this contest to pick out a new leading woman for the next series has made everybody interested in Toonerville Trolley and in the girls who are competing for the honor of being pronounced the most attractive in this section of Uncle Sam's front yard."

"SO, YOU see, that's what we want the trailer for."

"Yes," you say, maybe a little impatiently, "but you haven't told me what a trailer is."

"Oh," we murmur. "Well, we simply make about 150 feet of extra film showing the girls who are in the contest and we put it on the end of each of the regular prints of the Toonerville Trolley comedies that are shown to the public."

"That, you see, gives people a chance to see some of the girls they are reading about every day and makes them enjoy the comedies so much more because they may be looking at the very girl who is going to be chosen and who will soon have her name on the titles and in the newspapers and all that sort of thing."

"So that's what a trailer is—a bit of film attached at the end of a regular reel so as to make the interest keener."

THEN we turn with a busy air to our desk to signify that the interview is closed, but you shove under our nose the picture at the bottom of this page and you say:

"Who are these girls? Are they all Philadelphians?"

"So we take the picture and point them out to you one at a time."

"The blonde girl," we say, "the one

## HONOR ROLL GIRLS INSPECT OLD TROLLEY



THE eight honor roll girls taken out to Betzwood to make a "trailer" inspected the old Toonerville trolley, which was being repaired for the new series of comedies. Betty Hovee is here, showing pointing out to them the railroad tracks on which the trolley runs for plot purposes. The names of the girls in the picture are given in our article on the Movie Beauty Contest today, which appears above this picture where the trolley wire ought to be.

## SENSE OF HUMOR MOST IMPORTANT TO FILM ACTORS

By LLOYD INGRAHAM  
Director of Career and Mrs. DeWitt

GIVE us beauty, coupled with a sense of humor, and I'll practically guarantee you an actress.

A sense of humor is requisite to every cinema aspirant. Every prominent stage and screen star has a ready ability to see the funny side of things—and particularly things directly connected with his own life.

When an applicant comes to me, wanting to be cast in whatever picture I happen to be directing, I always test his mood. First, I flatter him. If I am not so pleased, if, however, he will say something about himself showing only and can see the humorous side of his existence, I am generally sure that I have made a find.

In the hundreds of applicants for work in motion pictures about our-six-six teeth have a sense of humor. See a joke? Rarely! Take a job about themselves? More rarely.

If a girl comes to me and declares that she believes she has the camera

standing with one foot on the trolley seat and pointing like a Cook's tourist guide, personally conducting, that's Betty Hovee, Betzwood's present leading woman. The other blonde girl in the light suit is Teresa C. Sweeney, 209 South Forty-ninth street—no, you needn't rave over her. We did that all Saturday afternoon.

"The demure little lady standing against the car is Priscilla Gray, 1506 Mc. Vernon street, and the one on the right is Edythe Applenton, 4185 North Darion street."

"Now, going back to Betty Hovee, standing in the doorway of the car is Gladys Ware, the Baltimore girl who gave up a California trip to come up here and enter the contest."

THEN, in the first window, we have Madeline Starhill, 5429 Pine street; then Sancha Beaumont, 1321 South Broad street; Lucille Espino, 603 Fitzwater street, and Carolyn Edmondson, Mascher street and Wyoming avenue."

"How did you pick 'em," you ask us.

"Choose the prettiest?"

"My dear," we say, "we have been in this game too long to run a risk like that. Now, Mr. Looney planned us to have eight girls so we chose the first eight we could find in the telephone book."

West's Oil Region Filmed  
Mr. and Mrs. George Randolph Chester, authors of "The Son of Wallingford," who are in California directing Vitaphone's special production of the story, are dividing their time this week between Wilmington and Los Angeles Harbor photographing scenes in the oil region along the Pacific coast. Wildly North, George Webb, Tom Gallery, Priscilla Bonner and others of the star cast are with Mr. and Mrs. Chester.

Director of Forty-five Pictures  
The William Farnum picture, "His Greatest Sacrifice," is the forty-fifth J. Gordon Edwards has directed. Mr. Edwards has been with Mr. Fox since the formation of his picture company, and for several years before that was stage director for Fox at the old Academy of Music in New York. He is an old-time actor.

Unheralded Girl a Hit  
Edna Artemus is regarded as the "find" of the year in Los Angeles. She arrived in that city three weeks ago unheralded. A test was taken of her at the William Fox studio, and she was immediately engaged for a forthcoming Fox picture.

COUPLED with this sense of humor must necessarily be beauty in the screen aspirant. We, the public, cannot look at malformed characters in the picture-play. Our screen heroes and heroines must be types we are prone to admire.

If we don't admire them we do not give them our sympathy.

If we do not sympathize with their screen selves we do not appreciate their performance.

Who, for instance, would wish to see a malformed man playing "The Perfect Man" or an ugly woman as the inspiration for Romeo's love?

But, if an actor has a sense of humor, he will never take himself too seriously. He will never allow conceit to mar his performance.

Conceit is the demon which kills an actor. If he is wrapped up in the thought of his own importance, he is not sincere in any character portrayal.

It is much more of a requisite for the film aspirant to tell you how little he knows—and smile about it—than to recite his virtues ad nauseam.

Another item of news interest in the Nellan announcement is the fact that Marjorie Daw, who has been with this producer for the last two years, has been released from the organization by mutual arrangements. As neither of the stories to be produced during the next year offer parts for Miss Daw, and as this star has had many flattering offers from other big producers, Mr. Neelan felt it unfair to hold her to her contract.

## NEWS, VIEWS, RUMOR AND GOSSIP FROM HOLLYWOOD STUDIOS

By CONSTANCE TALMADGE  
Hollywood, Calif., May 27

WILL ROGERS is going to do something good when the Actors' Equity gives its benefit at the Speedway June 4. Can you imagine him as a Barker?

It's his own idea to have a great many eminent authors, Rupert Hughes, Elinor Glyn, and so forth, inside the tent. I hope the gods and a plan will grant that I'm there to hear him! Between you and me, I think he's going to have too much fun out of making a speech about each one of 'em to have it an entirely altruistic affair.

Mr. and Mrs. William P. Carleton are soliciting the aid of whatever members of the profession they can get within talking distance of to lend their talents to the benefit. Daniel Frohman is out here to promote the thing, so it looks as if it were going to be worth while.

To return: Mr. Carleton is under contract to Clara Kimball Young, but as the company is off "personally appearing," he has time to actors' Equity. Mrs. Carleton is—as Grace Kingsley would term it—awaiting an interesting event.

I visited the Fairbanks' set today for the first time. I've been crazy to go, yet have held out for fear of being disappointed. I loved "The Three Musketeers" so much that I hesitated to court disillusion.

But, oh, everybody, do you remember the illustrations in the book? Perfect romance and adventure!

"Well, I saw the King, Cardinal Richelieu and the Captain of the Musketeers today—to the life, or to the portrait, rather."

To my mind, the person who deserves the most credit for this almost uncanny reproduction by the casting of what must have been the ideals of Alexandre Dumas for the characters is Edward Knoblock, who needs no introduction.

RUBE DE REMER was working today. Her picture is "The Black Fox," a J. L. Frothingham production, directed by that nice Ted Slioman, as I told you before.

Rube is a beautiful blonde. I never knew before that she was quite so much so—but believe you me, Jessie, she is just that!

Mr. Slioman is a darling. I'm rooting for him any time you ask me.

The C. B. De Mille Co. had to return from location at Long Beach on account of our inclement weather (L. A. C. of C. censorship barred). All joking to one side, as Ring Lardner says, it certainly has been a satisfactory experience.

C. B. was taking the Siamese exteriors and the Temple scene of his new picture. I hear the atmosphere was particularly beautiful. The Hall process was used. (Some day I'll write you a long story all about it.)

Theodore Kosloff brought more than a dozen of his long, choppy down for the Temple dances. Both Conrad Nagel and Mildred Harris performed before the telling lens, but Dorothy Davenport was not there. Evidently she doesn't go to Siam.

GEORGE MELFORD was shooting in the big Dominion Hall set that I told you about. Anne Forrest as Lady Dornay, Fountain La Rue as the Princess, and a host of other stars (anybody's guess), Jim Kirkwood as Everard, and Winter Hall as a haughty English nobleman, were all working.

My admiration of Mr. Kirkwood has already been proclaimed from the house-tops, and I now gladly do the same for Mr. Hall. He is an Australian, an actor of great distinction there. By his coming to the States and picture, he has lost nothing. He has been active in the Community Theatre for the last two years.

Jim Cruise's Fatty Arbuckle company came back from Catalina Friday. They also had some bad weather, but lots of fun.

Mary Thurman is the leading woman. It's her secret—why I can't imagine.

Certainly the lady's publicity should not be hid under a bushel—or anything else, for that matter. (Cont.)

Chaplin's Next in Three Reels  
Charles Spencer Chaplin has already been working for fifteen weeks on his next big comedy production, "Vanity Fair." Although the new picture will not exceed 3000 feet in length when it is released by Associated First National, the comedy film has already expended more time and effort on it than required to make three feature productions of dramatic character.

When "Vanity Fair" is released, according to reports from the Pacific Coast, it will be observed that Chaplin has given Edna Purviance as great an opportunity to distinguish herself in that production as little Jackie Coogan had in "The Kid."

Ince Loses Marjorie Daw  
Another item of news interest in the Nellan announcement is the fact that Marjorie Daw, who has been with this producer for the last two years, has been released from the organization by mutual arrangements. As neither of the stories to be produced during the next year offer parts for Miss Daw, and as this star has had many flattering offers from other big producers, Mr. Neelan felt it unfair to hold her to her contract.

CONSTANCE TALMADGE NOW HAS LONG HAIR  
Constance Talmadge is no longer the bobbed-haired beauty who has been familiar on the screen. She has let her hair grow, and it has grown fast. Her new long tresses will be seen in her forthcoming First National picture, "Wedding Bells," directed by Chester Withey.

What Your Favorite Film Stars Are Doing  
Carmel Myers is at work on her last picture under her present contract with Universal. It is "The Black Cap" and Jack Conway is directing. Her future plans are unknown.

Maelyn Arbuckle has been added to the cast of "The Young Diana" in which Marion Davies is starring for Cosmopolitan. Albert Capellani is directing.

Andrey Munson's picture, "Headless Moths," made by Perry Plays, has been completed.

Robert Gordon has returned to the coast to play the leading role in "The Rosary," which will be filmed under the direction of Jerome Storm. Alma

Jackie Coogan hated to say good-by to Hollywood, but she is really the wife of Robert, has likewise gone to California. She temporarily forsook the stage and screen to engage in the commercial end of the business. Her journey west is in behalf of the San Gabriel Producing Co.

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## HOLLYWOOD FOLKS RESENT REPORTS OF WILD BOHEMIANISM



LOIS WEBER, director, author and producer of photoplays, has begun a campaign to secure the co-operation of women's clubs, the women editors of newspapers and business women generally in correcting the impression that young girls going to Los Angeles to seek work in moving pictures are in danger.

"Certain yellow journalists writing for effect would have the rest of the country believe that Hollywood looks like one of Dore's illustrations of Dante's 'Inferno,' and that the streets of Los Angeles' suburb are populated by underworld characters," says Miss Weber.

"As a matter of fact, Hollywood is a very prosaic sort of place. Its streets are filled with shoe merchants, bank clerks, glass and paint store salesmen, hardware dealers, drug clerks, real estate men, dentists, chiropractors, clothing dealers, cafeteria waitresses, grocery men, tailors and the ordinary run of professional people and tradesmen found in any fast-growing American suburb.

"A girl looking for work in Hollywood is just as safe as she would be back in Keokuk asking the manager of the local dry goods store for a position as salesgirl."

CLAIRE WINDSOR, of the Weber studios, says:

"The assertion made in an eastern magazine that the streets of Hollywood are filled with actresses walking about smoking cigarettes is ridiculous.

I have heard of extra girls just arrived in Los Angeles from back East who try to appear to be women of the world with a box of cigarettes, but I know of but few actresses of any prominence who smoke, even in restaurants."

Jack Gilbert, leading man in "Ladies Must Live," adds his comment:

"Hollywood is as normally American as Main street in any Kansas or Nebraska village. Some writer in a photoplay magazine says that you will find 'more strange places to eat, more strange places to live, strange people to eat and live with, strange ways of eating and living, strange traditions and customs, manners and morals and more than a per cent hooch in Hollywood than anywhere else in the world."

Louis Calhern, of the Weber studio, says:

"If writers don't stop trying to make a Bohemia out of Hollywood, I am going to move. In the first place there is no such thing as Bohemia and never was. Murger, R. L. S. and the rest notwithstanding.

"The Latin Quarter of Paris is as uninteresting as Greenwich Village, New York, which is an imitation of a Parisian Bohemia in which never existed except in an author's imagination. Alleged Bohemians are all hopelessly bourgeois. When they get money they patronizingly visit the envious bourgeoisie who continue pretending to be Bohemian."

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

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|---|---|--|
| ALHAMBRA 12th, Morris & Passyunk Aves. Mat. 2:30, 7:30, 9:30. Evs. 6:45 & 9 | GRANT 4022 GIRARD AVE. MATINEE DAILY  | THE NIXON-NIRDLINGER THEATRES  |
| BERT LYELL in "THE PRICE OF REDEMPTION"                                     | DOUGLAS MacLEAN in "CHICKENS"   | AVENUE 25th St. and Allegheny Ave. ALL-STAR CAST IN "UNCLE TOM'S CABIN"    |
| ALLEGHENY Frankford & Allegheny Aves. Mat. 2:30, 7:30, 9:30. Evs. 6:45 & 9  | GREAT NORTHERN Broad St. & Erie St. Mat. 2:30, 7:30, 9:30. Evs. 6:45 & 9          | BELMONT 52D ABOVE MARKET 1:30 and 3-4:30 to 11                             |
| CATHERINE CALVERT in "The Heart of Maryland"                                | REX BEACH'S PRODUCTIONS in "THE BRANDING IRON"                                    | CONWAY Tearle & Co. in "WHISPERING DEVILS"                                 |
| APOLLO 52D & THOMPSON STS. MATINEE DAILY                                    | IMPERIAL 60TH & WALNUT STS. Mat. 2:30, 7:30, 9:30. Evs. 7 & 9                     | CEDAR 60TH & CEDAR AVENUE 1:30 and 3-4:30 to 11                            |
| DOUGLAS FAIRBANKS in "THE NUT"  | Lehigh Palace Germantown Ave. and Locust St. Mat. 2:30, 7:30, 9:30. Evs. 6:45 & 9 | ALMA RUBENS IN "THOUGHTLESS WOMEN"   |
| ARCADIA CHESTNUT & 10TH STS. MATINEE DAILY                                  | JEAN PAIGE in "BLACK BEAUTY"  | COLISEUM Market bet. 50th & 60th   |
| SENIMENTAL TOMMY in "SENTIMENTAL TOMMY"                                     | LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY                                       | JAMES OLIVER CURWOOD'S "Isobel," or "The Trail's End"                      |
| ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY                                  | DOUGLAS MacLEAN in "CHICKENS"   | JUMBO FRONT ST. & GIRARD AVE. Jumbo June, on Frankford Ave.                |
| CONSTANCE TALMADGE in "GOOD REFERENCES"                                     | OVERBROOK 63D & HAVERFORD AVE. Mat. 2:30, 7:30, 9:30. Evs. 6:45 & 9               | MONROE SALISBURY in "MARRIAGE"   |
| BALTIMORE 81ST & BALTIMORE AVE. MATINEE DAILY                               | PALACE 1214 MARKET STREET 10 A. M. to 11 P. M.                                    | LEADER 41ST & LANCASTER AVE. MATINEE DAILY                                 |
| EUGENE O'BRIEN in "BROADWAY AND HOME"                                       | THOMAS MEIGHAN in "THE CITY OF SILENT MEN"  | DOUGLAS FAIRBANKS in "THE NUT"   |
| BENN 6TH AND WOODLAND AVE. MATINEE DAILY                                    | PRINCESS 1018 MARKET STREET 10 A. M. to 11 P. M.                                  | LOCUST 52D AND LOCUST STREET 1:30, 3:30, 5:30, 7:30, 9:30. Evs. 6:45 to 11 |
| "A SMALL-TOWN IDOL"   | MAHLON HAMILTON in "THE TRUANT HUSBAND"   | ALL-STAR CAST IN "WHEN DAWN CAME"  |
| BLUEBIRD Broad & Runguehanna Continuous 2 until 11                          | REGENT MARKET ST. Below 11TH 10:45 A. M. to 11 P. M.                              | NIXON 52D AND MARKET STS. 2:15, 7 and 9                                    |
| ELMO LINCOLN in "TARZAN OF THE APES"  | SYDNEY CHAPLIN in "KING, QUEEN AND JOKER"   | SHIRLEY MASON in "THE MOTHER HEART"  |
| BROADWAY Broad & Snyder Ave. MILTON ST. 2:45 & 9 P. M.                      | RIALTO GERMANTOWN AVENUE A LOIS WEBER PRODUCTION                                  | RIVOLI 52D AND SANSON STS. MATINEE DAILY                                   |
| "THE FAITH HEALER"  | "WHAT'S WORTH WHILE"  | TOM MIX in "RIDIN' ROMEO"  |
| CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M.                              | RUBY MARKET ST. BELOW 7TH 10:15 A. M. to 11:15 P. M.                              | STRAND GERMANTOWN AVE. AT VENANGO STREET                                   |
| ELAINE HAMMERSTEIN in "FOUR DEAR MARGARET KIBBY"                            | ALLAN DWAN PRODUCTION "HEART OF A FOOL"   | THOMAS MEIGHAN in "THE EASY ROAD"  |
| COLONIAL 6th & Maplewood Aves. 2:30, 7 and 9 P. M.                          | SAVOY 1211 MARKET ST. 8 A. M. TO MIDNIGHT   | AT OTHER THEATRES MEMBERS OF M.P.T.O.A.                                    |
| THOMAS MEIGHAN in "THE EASY ROAD"   | BEN TURPIN in Mack Bennett's Comedy "A SMALL-TOWN IDOL"                           | AURORA 2132 GERMANTOWN AVE. MATINEE DAILY                                  |
| DARBY THEATRE GEORGE FITZMAURICE PRODUCTION "PAYING THE PIPER"              | SHERWOOD 54th & Baltimore Ave. MAT. 2. EVS. 6:30                                  | LOUISE GLAUM in "I AM GUILTY"  |
| EMPRESS MAIN ST. MANATUNK MATINEE DAILY                                     | JUSTINE JOHNSTONE in "THE PLAYTHING OF BROADWAY"                                  | Germantown 5510 GERMANTOWN AVE. MATINEE DAILY                              |
| ELAINE HAMMERSTEIN in "THE POINT OF VIEW"                                   | STANLEY MARKET AT 10TH 10:15 A. M. to 11:15 P. M.                                 | BEN TURPIN in SENNETT'S "A SMALL-TOWN IDOL"                                |
| FAIRMOUNT 20th & Girard Aves. MATINEE DAILY                                 | A SUPER SPECIAL PRODUCTION "DECEPTION"  | JEFFERSON 29th & Dauphin STS. JAMES OLIVER CURWOOD'S "KAZAN"               |
| CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"                                | STANTON MARKET ABOVE 10TH 10:15 A. M. to 11:15 P. M.                              | PARK RIDGE AVE. & DAUPHIN ST. DOUGLAS FAIRBANKS in "THE NUT"               |
| FAMILY THEATRE—1311 Market St. BRITISH MAT. 2. MIDNIGHT                     | LIONEL BARRYMORE in "THE DEVIL'S GARDEN"  | SPRUCE 60TH AND SPRUCE 1:30, 3:30, 5:30, 7:30, 9:30. Evs. 6:45 to 11       |
| "THE BIG ADVENTURE"   | 333 MARKET STREET THEATRE JEAN PAIGE IN "BLACK BEAUTY"                            | LOUISE GLAUM in "I AM GUILTY"  |
| 56TH ST. THEATRE—Below Spruce MATINEE DAILY                                 | VICTORIA MARKET ST. Ab. 8TH 10:15 A. M. to 11 P. M.                               |  |
| NAZIMOVA in "MADAME PEACOCK"  | "THE WAKEFIELD CASE"  |  |
| FRANKFORD 4715 FRANKFORD AVENUE in "THE NUT"                                | WM. PENN 41st & Lancaster Ave. 10:15 A. M. to 11:15 P. M.                         |  |
| DOUGLAS FAIRBANKS in "THE NUT"  | BEBE DANIELS in "TWO WEEKS WITH PAY"  |  |
| GLOBE 501 MARKET ST. 2:30 and 6:30 to 11                                    | AT WEST CHESTER James Oliver Curwood's "ROMANS OF THE NORTH"                      |  |
| "THE STAR ROVER"  | RIALTO IDEAL HOUR. CONDELLA'S STYLING   |  |